

THE SETS PROJECTS

The Sets projects started in the early 1970s with an element in the programme for the Monte. Carlo Casino, a very theatrical outdoor space for events like the annual Red Cross gala ball. Our idea was to make an architecture which serviced the space and covered it in the event of rain, but at the same time was continually transformed by movie-sets. So the space could be Elizabethan, or Modern, or Art Deco, or whatever suited the event, as was illustrated in a series of collages at

The notion of the Suburban Sets came from talling to my son Andrew, who was then at school and writing a paper about the architecture of Suburbia. We invented a suburb based on Woodford, where we live. The architecture was paper thin scenery reflecting the public face which people chose to present to others. The lacade windows served as Sets, the design and decoration would change according to what the occupants wanted the outside world to believe about their life-styles. Most importantly, there was behind the Sets a private world, a place where people could make their own environments. We chose three families to illustrate the idea: an architect who could use the notion intelligently, a camping enthusiast who had a trailer home

behind his facade (a really high-living camper), and a former bomber pilot whose private Set was the fuselage of an old 8-24 Liberator The idea was that they could choose the environment that they wented to live in - they could be in Haweii, or India, or on a bombing mission. From my observation, this is exactly what happens in the suburb people build their own myth and reality

into their houses The 'Sets Fit for the Queen' of 1975 started off as an entry to the Shinkenchiku competition to design 'A House for a Superstar' I chose the Queen and the Royal Family as Britain's ultimate superstars and designed a palace which had as its antecedents the studios of Paramount and the great Hollywood production companies, as well as the stage-set facades of the Regent's Park terraces and Disneyland's Main Street, USA. The premiss was that the Royal Family lived in an essentially theatrical condition, moving from one set to another depending on what role they were expected to play at the time. For state occasions they could call up any kind of setting, be it coffee bar modern or Baroque or medieval or Art Deco. They had at their fingertips a catalogue from which they could choose or invent the new settings, including private settings where they could live out their own dreams at will, A workforce of people would build and change the

Upcoming Exhibitions

May 6-June 11, 1968

Short and self-showcass the such of fluxush Fachers designer. Accords Mayor. Mg. Maryer emphasizes collectal and social relations by piezon retrespet pages: was traction, the solution and the arranged by assentry, while the number of governous in mak represented prographical section expresses that country's artifacts revends the enterior of deposition packaging

Sets. The building would twitch and shiver into life, becoming what the family wanted - the ultimate dream palace.

The most recent Sets project was a house for

Gary Withers of Imagination. We started off by talking about the house that we'd seen in one of the Beatles movies, where they all go through different doors in a terrace and end up in a single space, a huge shed. The proposition was to buy a series of terrace houses in London, so you could enter through a number of front doors .. and find yourself in a shell. The whole space would be contained by the frontage with an adaptable frame behind it to carry variable floors and an edjustable roof. Gary's house would become sets that he could change at will. A space that was a vestibule and dining room one day could be a totally different vestibule and library or living room the next. It could be dressed up in a Baroque or a Modernist manner, just as Gary wished. In other words, the Sets would be Fit for





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> RON HERRON Archigram

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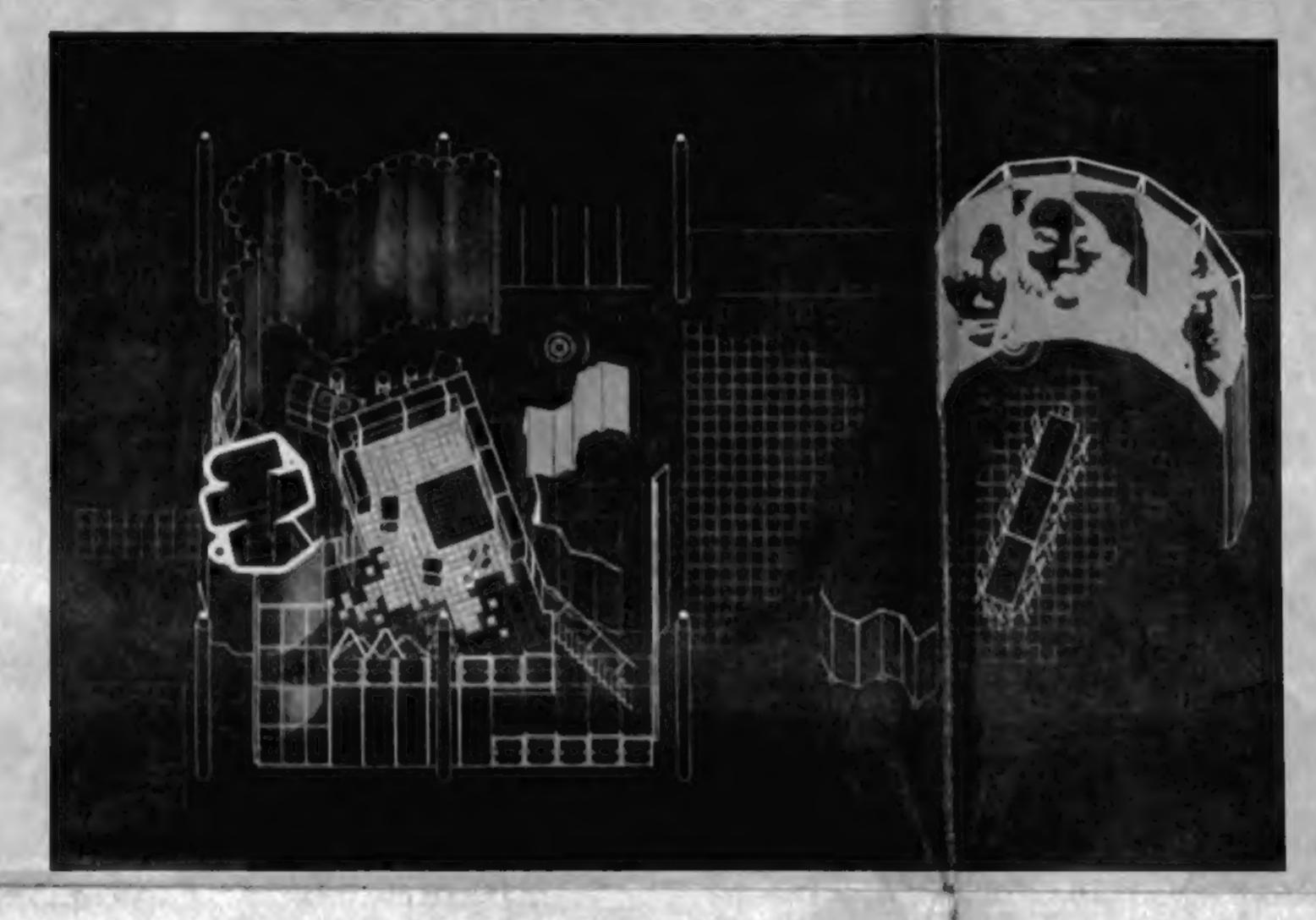
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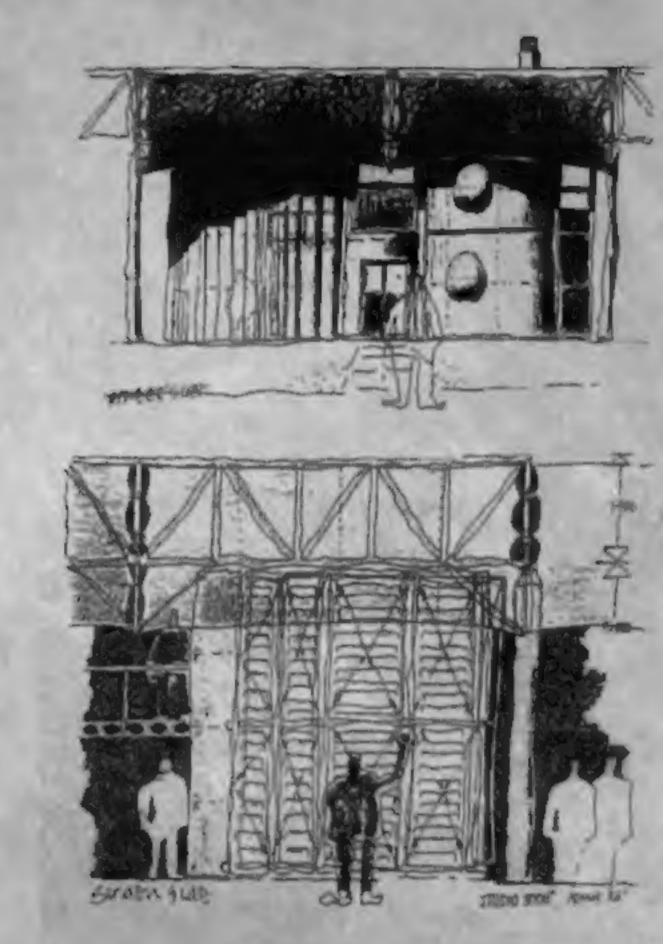
March 14 - April 25 1998

Public Reception: March 14, 1998 5-8pm Gallery Hours: Tuesday-Saturday, 10,30am-6pm

Studio Strips and The Sets Projects

Rom Herrom







Warren Chalk Peter Cook Dennis Crompton David Greene Ron Herron Michael Webb

StoreFront for Art & Architecture, in conjunction with Thread Waxing Space, Pratt Institute, Columbia and Cornell Universities presents the first ever major American exhibition on Archigram, the visionary English architectural collaborative. StoreFront will present selected works of Ron Herron Archigram: Experimental Architecture, 1961-74 includes over 400 drawings, models, multi-media installations, magazines and recreated environments, and will bepresented in the following spaces

Thread Waxing Space

478 Broadway, Second Floor, New York, NY 10013 March 12-April 25, 1998 Gallery Hours: Tuesday-Saturday, 10am-6pm Public Reception: March 14, 1998, 5-8pm

Columbia University: Arthur Ross Architectural Gellery, Buell Hall Broadway and 116th Street, New York, NY 10027 March 13-April 13, 1998. Gallery Hours, Tuesday-Saturday, 12-6pm

Cornell University: Hartell Gallery

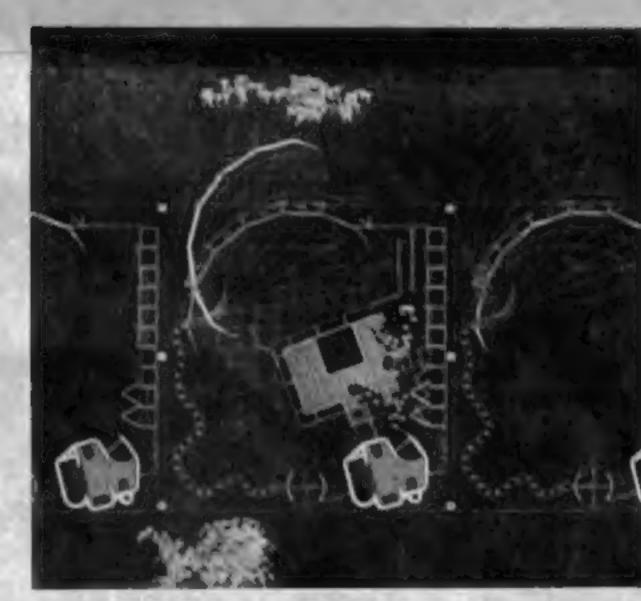
Sibley Hall, Ithaca, New York March 23-April 3, 1998. Gallery Hours' Monday-Friday, 9am-5pm

> PANEL DISSUSSION Saturday, March 14, 1998, 3-5pm Thread Waxing Space

478 Broadway, Second Floor, New York, NY 10013. with Andrea Codington, Peter Cook, Dennis Crompton, Mildred Freidmen, David Greene, William Menking, Graham Shane, Michael Webb

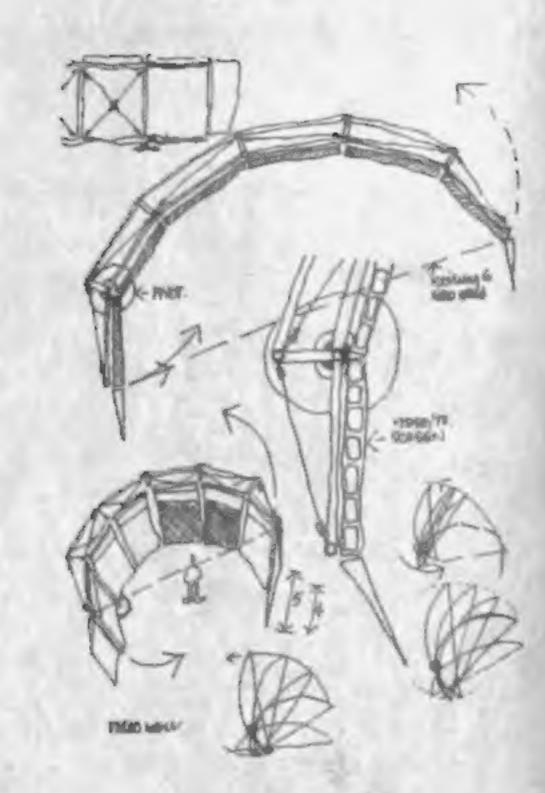
"Concerning Archigram," 168-page catalogue, designed and edited by Dennis Crompton is available. It includes essays by Barry Curtis and William Menking, an introdution by Michael Sorkin and a prologue by David Greene, along with writings and projects by the members of Archigram.

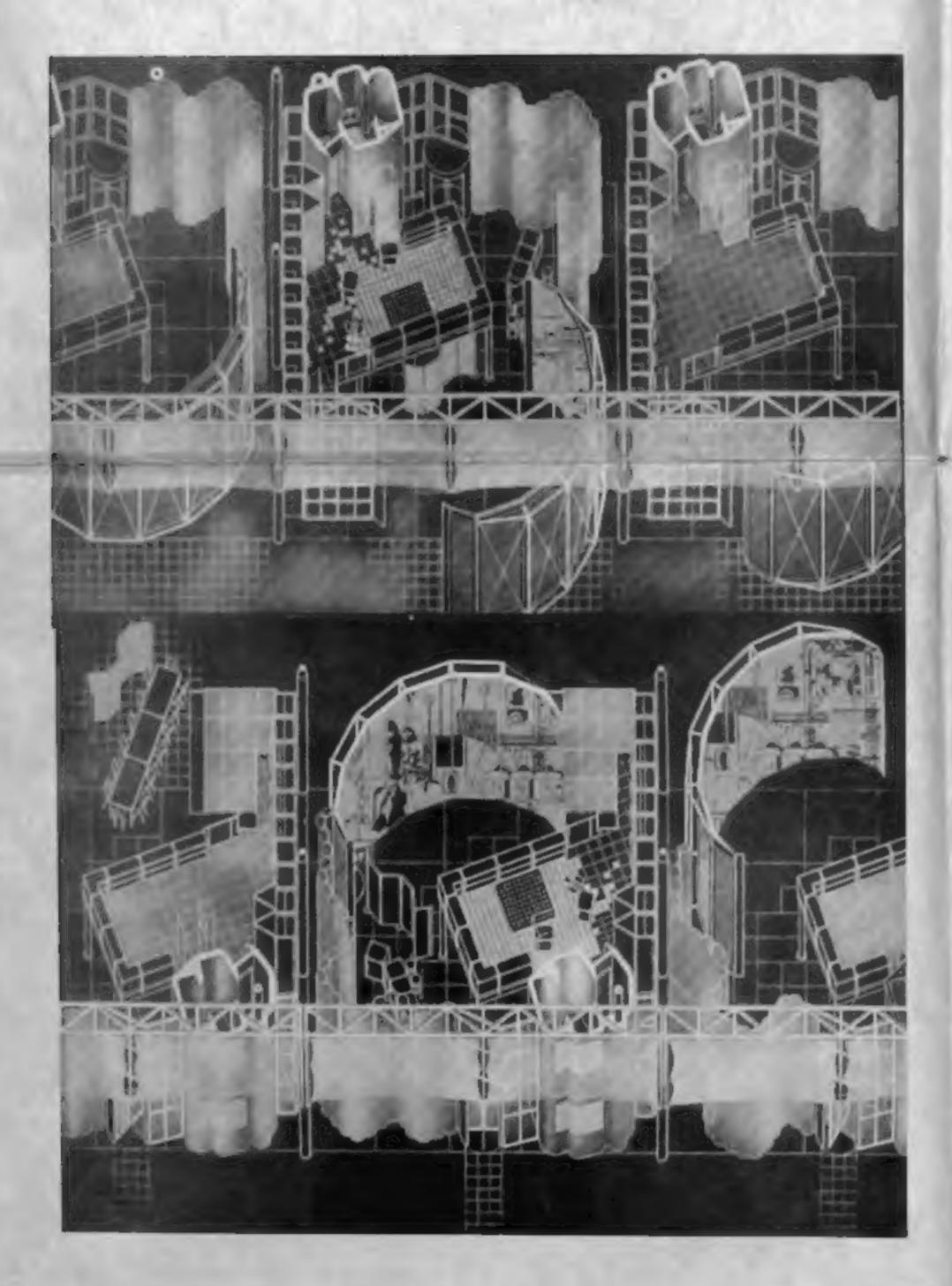
This exhibition has been made possible by support from The Graham Foundation for Advanced Studies in the Fine Arts, The British Council, Ove Arup & Partners, USA. Polshek & Partners Architects, Lee/Timchula Architects, François de Menil Architect PC Theo. David & Associates. Richard Gluckman Architects. Guiness Import Co. (Bass Ale). Clicquat, Inc. and public funds from The New York State Council on the Arts.

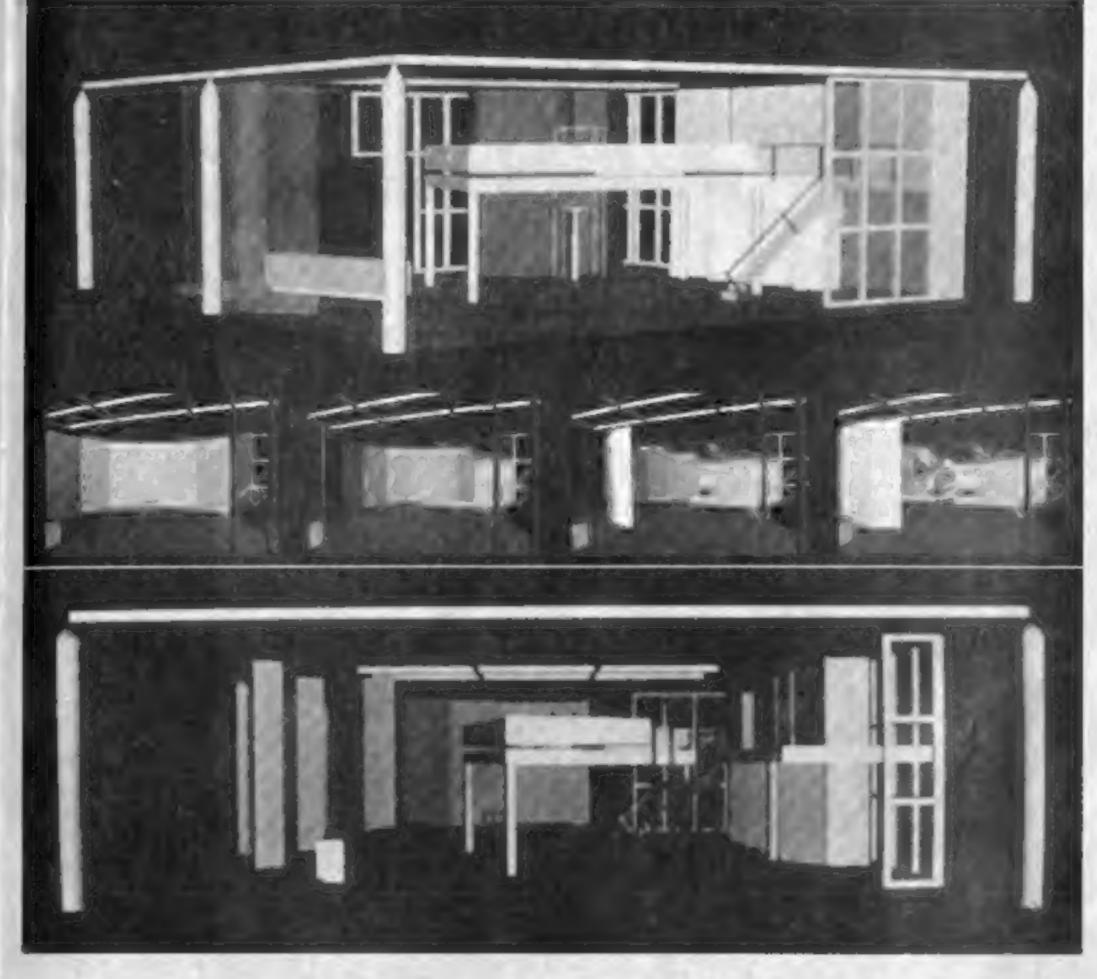


Storefront for Art and Architecture is supported by The Stephen A. and Diana L. Goldberg Foundation, Graham Foundation for Advanced Studies in Visual Arts, Greenwall Foundation, Jerome Foundation, Rockefeller Foundation, The Andy Warhol Foundation for the Visual Arts, New York State Council on the Arts, National Endowment for the Arts, the New York City Dept of Cultural Affairs and Friends.









Studio Strip

Fallowing the Robohouse I made a project called Studio Strip, continuing a fascination with the idea of the robotised building which began, I suppose with an early Archigram project, Control and Choice, and with the House for the Year 1990 exhibition at Harrods. The idea was to make a strip or terrace of studio dwellings which consisted purely of a roof on a frame. The oddball thing was that the parts that made up the house the walls, upper floor and screen elements - were entirely robotised so they could be driven into other positions to respond to the user. The screeen on the garden side, for example, was a drivable curved video wall, some 15 metres long and 6 metres high, which could be hinged to open outwards. You could therefore see the real garden, or play a video on the wall of any environment that you wished to be in, or even drive the wall right out into the garden, taking the idea of indoor/outdoor architecture to an extreme. This design was also of interest because it allowed us to experiment with one of our early computer models, after we managed to convince an animation studio to animate it for us. With Dennis Crompton, who did some trickery with the backcloths, we made a video that was eventually shown at the German Architecture Museum in the 1986 exhibition, Vision der Moderne. The video starts with an animated walk into the Studio Strip. Then you seems sitting in the computer model with moving images on the video wall behind me - I'm in a real space talking about real images. In the end sequence the screen opens, and I'm sitting in my own garden linishing This animation sequence was an early attempt of ours to simulate a real environment, and I still find it quite





During the 1960s and early '70s, Warren Chalk, Peter Cook, Dennis Crompton, David Greene, Ron Herron and Michael Webb, came together to produce archigram Magazine Ifrom ARCHITEctural toleGRAM), which challenged mainstream publications and ideas with radical alternatives to cities, houses and architectural archetypes. They drew inspiration from a variety of contemporary sources. including space travel, science fiction, the Beatles and underground culture, for their Walking Cities, Plug-in onvironments and Capsule structures. These projects had repercussions on subsequent avantgorde architecture and art in Europe, the United States and Japan.

Outlines of Real Illusions

At first pight, the world of Ron Herraric drawings looks suspeciesely like a shome park; cardboard public Liccoles fronting mychanism raves filled with scurfinling and strengerfed mechinery clearly intended for the management of likepions. Yet these are not move cuts as econografie, the mysteres majorfactured behind the facadies are in less important or consequential than the assestions mude by their public elevations. Conventional nutrient show and radical interior faintary are here created equal-and the ightotily chuck's you may bear in the historical background could, just, be longs Jones. who long ago lotel down the ground-roles for the Great British Architectural Blusson. Beforedly every wyse man corrects a Gravilli in Publick Places, yet inwardly hath his analyticity and on New and autotimes featuresculy Bying out, as nature himself doubt when times utmagning.

But then again, the Horney world can also look many like disparspring trackines or music centers afting unattended, usus and self-contained, in Arcadius pieches, offering ta transform a wester place into a Continu of unweigtskably Earthly Deligibs. Or it can off as what appear to be apace-vehicles, or historic simplifies, damping complex arrays of Audio-viscal replament menkingly above arecent other and Verbatum suburbs, leaving what stands upon the ground transformed in treasuring and use, yet studyinged in physical fabric, just as it can threaten in invede the interiors of easing structures and leave them utterly transmoprified without disturbing a prigit link or ancestral joint.

And first imprecation for not attirtly decayer, what is projected form it a very STrange world indeed, where software inspires hardware to re-jig our given bull-ware-4 world made more dicturating for being soly about a hulf from abase of the current realty which will come up on the screen, with ny assistance from architects, after the west furtifit of commissionis. Ron Herror has stready been around long enough to see the allegady impractical projects in his early blanches come true in the hands of other architects, and accessorally his own. However visionary his drawings remain germanive to sa-called practical men; and the highly finished even in particular tentain (by appear to concain) plausible components and defails and slip-on equipment for moking it all happen, for making illusion relativeby real. The drawn hardware may be no. Mony than Allegores, as it were, of mai-world and resi-time stuff, but it is rarely a long gamp from the allegary to the actual hardware that will soon be notice to do the job.

If any lasts at his sketchbasis, however, rather than the block-besting presentation drawings, one can see that there may be a very good riscon why there should be this never of being less than a frame-scan away from practicality, at the level of his Next-approximation identifies. The proposed structures and constitutions rainly poem to lingly anything mare thus conventional current technologies, of equipment and Deceloration, briciliaid lagether with off-the-shelf componentry—though not always Sham the world of require architecture. And that too should come as no great surprise. when the wait which helps is manufall at assures with the world of reader

Phraditionally through, these can be no represente about hirt to? being an architect. He is not a structural nor a systems engineer. In spite of his knowledge of Beth arms: In its rist a computer while nor even a hacker; though lew living architects: are quite to computer friendly. He is fermed, and in his generation unlively at home in the world of current technology, yet always and antively an architect. He knows exactly what he is other when he goes round investing the professional hart of adjacent specialisation (in investments tries) had when he returns from these larges of designpiracy he drug not appear best over the burthread down, as were the Machines Apothetias of the 1930s, with the weight and importance of the loot he has appared. He gtill scopen he usual professoral pasture.

He have connec to think and design like an architect, so that if his presents appear obsings, they are no more than strange, rather than allen or threatening, to other arefuteds, and the excitement that he derives from these larges is communicable to other architects by purely architectural means—or drawings, as they are more usually

The passures of the chaus, the passgar of the returning orgioner, are there even. is the finished randomings, but you catch them raw and unedited in the notablooks in which Ran Herrin accomplates and refines his architectural encounts or recusionally records visual goodles that come his way. The processes by which forms and clear lick barglarized from other fields are mendled there, but what is striking in that the means of acquaition themsilves. The techniques of copture and domestication for architectural purposes, are entirely conventional, not to say traditional- a Plante RSO balloon. Magic Markers, all that kind of fermion shift. Drily a lettle maternal to colleged in se found, the historic method of architectural recording-disagne, dessin, takening, paidhang, Staxing-is employed, and exen his electronic subjuts are computer graphics, right?

Robots have cropped up in my work for many years. I am faccinated with the ides of the muchanical being, the servant-like object. Marcrait was one of the early vertices of this; a key bort of purpy dog that would below you around and be your comparion. Like a motor car, if came with many optional extrao, such as voice command, or the ability to open up and rooks an enclosed personal space, or furnities an audio-vicual cost. It was a Viendly little object that respected Approx's five love of

Then there were the larger rebots. The are made for imagination was a soil of carrying divice brought out for events in the central space in Store Street. It was very Skeakfecal: and an occasion it would be dresped up as Father Divisional or serestiving sides. The alles of the little connect and the lag servent, he necessarily as human horse. but rather as framely harmous places, continued through one or has other projects. The Robotousa, for metance had relotived rooms, screens, wells. The idea of elements of a building being controlled by voice command is alone to replantion with the market More bleards your activated computers and the like. Dru can just dresm of these intestinal elements moving devely and gracefully through iguous on command, making a Buly responsive environment.

The point is important, what Ros Riemon offices is architectury still, not product design (even when he designs a product) not print-byout (even when he lays, out grint). The trained eye that can recognize the presence of architecture will also recognize the trained hand that connot help making explications. Now that plicked braiking architecture is, in the sense employed here, elevant the copylight of Reson Plano, an architect to whom from Herron III. In some assys very close, though neither of them may have tonized 6 yet. The Afforence between them-which is crucial-is that Plancis persons in meetly fault, schemas Rain Herman vasco is still largely on paper. The SETTING WHICH IS YOU THAT DUCKS IN BUT WITH WHITH MICHAEL WITH THAT IS status, straightfurward architectural sense of the connecessia of multivide and methods that fact from spilled across architects drafting boards by Inschool sectionings (as we used in call 6 in the imposent biginnings of High-Teich).

Prints architecture is proverticity mude pecro a pecro, peace by piece, and in each place one can reception the craftsmusty theleng that has gone into making it the right piece to make architectury, into turning the treaterals and technologies irreduce With composends which, if accomplished to the right order, make an encernate that to us truch architecture as were the pieces. And in Ron Herenia yourse one recognizes the draftsmarrly createrly that has gove into hypothesizing pieces which, if made, could be accombiled in the right order to make antitization. But whereas in Plants case practically every posce in a special, a total invention, the case with Hisman is apt to be the other way around that he has hypotherized a new architectural one for what looks uncertainty) like a commonplace compount that is already in the catalogue (after the catalogue of turns quite (Offerent human enterprise, as often as not)

In bett case, however, the objective pasms to be the same, and it in the came chasses objective that has been the power belond modern architecture since it became modern to instamute the stuff of professiony into the marter of professions Maybe that has been the powel belond all prohitacture ever sings it began, but for more of the three thousand-ook years that the noble art figs bean around, that transmutation had been done on long ago, and was as immemortally enchanced in the inherited practices of corporary brickwolf, and masonry that it task no congrues effort on any individual architects part, and the conventions of brahomanship could reperate unquestioned as the council of indicating the artifice required to make architecture out. of their comfortably conventional technologies.

But the inco-matters of the 18th contary distoherted explicate from those cuty old traditions, and after them came the steel-musters and the centers-musters and the glass musters and the plastic-masters and the light-masters and the as-musters and the power-masters and the system mustive, all of whom have increased the distance that beparatus the business of making better buildings from the traditional act of Making arthfacture.

Ranteving that gap to the point where it is toos more possible to make. WithCacture has been the substance of the patient search of Le Corticour and the disciplined electrons of Mes van der Rohe and the mystical intuitions of Louis Rohn and the structural heroics of Buckminster Fuller, and the draftsmanly econog of Archigram, of whom Ron Harmin is a comprisional survivor. And, after Archigram Can they theresalves would mostly admit) came Rogers. Rester and the whole High Tech fandancy, with its hibricatory ingunities, which are often an electronic an Archigram drawings. That gup is not to be narrowed by dressing up architecture to look like what it darf, nor by dressing up the never technologies to leak like what they never were but problecture once was. The rang statis of the set of problecture can only be found Menigh's penstrating undentending of what state-of-the-orf technologies are easily

The German philosopher: Martin Hesbegger; in his knotty text The Doubles Importing Technology, probused that we would rever made understand technology by large pas une correctioned di croly on managemental terrors, an a more massive of gallering things: Time even the correct instrumental defection of technology stall does not always. Stehnology's resumed. Governal invoted purper later for almost blows the winds proposition by announcing that The econox of technology is in a fully space. ambiguous. [Thanks a bunch, Martin!] Such ambiguity points to the royalisty of all researing, i.e., of truth

From here on, Herlegger's evowed destination is to discover the essents of AR. Life and all those traditional suffy abstractions, rather than the assumpts of convenience technologies. But let us held on to that idea of revolution and traffs. All the breakthroughs lowereds an architecture of technology base Soen, in a West speed revelations—of how to make architecture. It of pure creation of the human agest, and of concrete or stimi, or glace, or whatever. And each revelation that has comprehended as uncovered an ecoency—the Villa Sproys, the Fernovorth Rouse, just as much as the Pantheon or La Sainte Chapolle—has been a truth but of which prohitects can make architecture.

Not all such revolutions have to be failtings. They could be a paragraph from Rooking Stones of Revice, or Geoffrey Scotts Architecture of Rumanism, or each Asimov's Cares of Steel. But architects being the visual, graphics-beautied creatives (Rey are, the revelations are more likely to be engraved plates in the works of Visitel &-Duri, or the patient systemation drawing that revealed the assence of Le Corbusse's. Maister Dom-ins, the space-cathedral sketches of Bruno Taul or the residence of imaginary skystrapers by Hugh Ferra. the Fun Palace drawings of Cedric Price. the colored colleges of Acotogram's Peter Cask, or Rise Herror's Reliking City Streeting, a long-logged revelution stalking the our loss of the plobe, a truth or its con in search of a rafa on which is settle and become real

For the power of this revolution, what gives it the dission of britis, is that it has the parameters of a fully worked out concept. Not the placeholds of a feedball design. because the slightest of Ron Herroria skietches often show that some placefully. Way too exufu the so of being the work of an architect who knows what he is about, and her got it all straight in the head, even if some ultimate details of form or connection remain. to be worked nut. Classify examined. The Working City drowing clearly aways file. remail if on all many such details seems there is no way it could actually operate in physical, that remental fact as the director new stands. This deleves a powerful these of reality & load of more image or counter-woods to the distance plausitistry of the pormularly harried the facades of the Suburban Sets that make bolds as if it closed that

But then, the work of the architect as he besets over the paper puncil in hand, if all filmen. He produces sensitives all residy diagrams which by some form of sympathetic magic, are supposed to taken mail buildings to happen and in the mathematical world. We all these that it is not sympathetic mapic, but a real state lives willy brisble industrial correctes that will form the disconnection of the mistraction but for architects, the morned of major, the revelation of truth is what the pencyl marks the paper, and the process of making architecture begons

TRACES OF HELTORY

The Traces of History prosect grown out of an entering in trying to combine the with pid-a remitted thems throughout the featury of architecture. If began with a see which I'll yours ago to the Comparis, when I saw the Erechthours and Pasterner party enalthed in conference I had the idea of creating a land of protective structure to the cultural street. The synerging grotacts the historical piece but at the same time thanges continuely it becomes a building and to because part of history (their Rein the many and the light frame and the mid house stone busing sometime parts a key to an easily changed elegant architecture, and I am interested in putting from White Deliver

from The Vestors of Ron Herror, Raynes Banham Architectural Monographs III. 88 Academy Editions, 1934

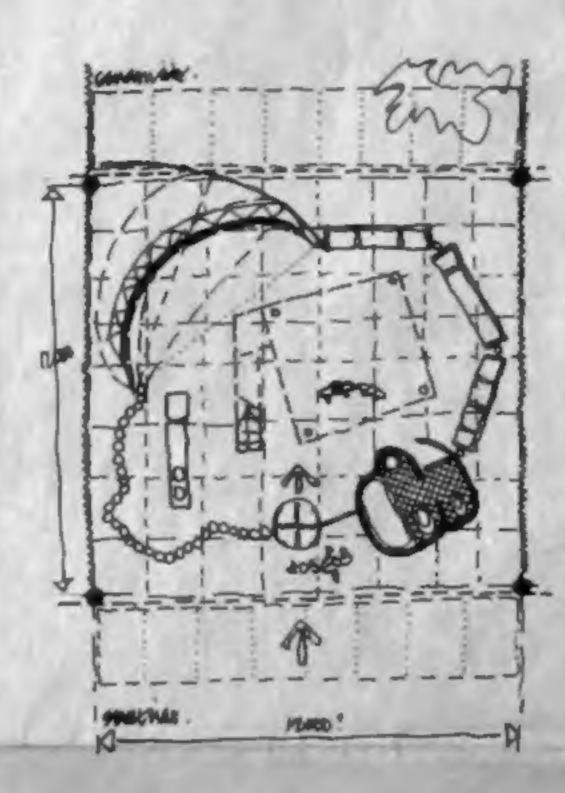
CONCERNING ARCHIGRAM

SOMEBOOK ONCE SAID TO ME, "DON'T YOU WANT TO SEE IT BUILT, DON'T YOU WANT TO BE AN ARCHITECT? TO MY MIND, THE ASSUMPTIONS BEHIND THESE QUESTIONS LIES A MISLANDERSTANDING AS TO WHAT THE WORK OF ARCHIGRAM REPRESENTS. A MISREADING OF IT AS A SET OF PROPOSALS, A SET OF WINDOWS THROUGH WHICH TO SEE A NEW WORLD, IS ONLY A RATHER PATHETIC REGURGITATION OF THE DOGMA WHICH ASSERTS THAT ARCHITECTURAL DRAWINGS ARE REPRESENTATIONS OF SOMETHING THAT WISHES TO BECOME. ARCHIGRAM'S EFFORTS LAY NOT IN THIS TRADITION, THEY WERE NOT RESTYLED MODERNISM, THEY REPRESENTED A CONCEPTURAL SHIFT, IN COMMON WITH OTHER CREATIVE ENTERPRISES, AWAY FROM AN INTEREST IN THE COMMODITY (IN THIS DASE, SAY, THE BUILDING OR THE CITY) TOWARDS AN INTEREST IN THE PROTOCOLS STRUCTURES AND PROCESSES OF MID TWENTIETH-CENTURY CULTURE, ONE MIGHT THEN ARGUE "WHY DRAW IT SO EXHAUSTIVELY?"-AND IN A SENSE, PERHAPS, THE WEIGHT OF THE DRAWING DOES 'DETRACT' FROM THE CONTENT OF THE WORK

ALTHOUGH ARCHIGRAM EMBRACED THIS FACT WITH PERHAPS AN ALARMING LACK OF CRITIQUE, IT WAS ALSO WITH A BOUNDLESS INNOCENT ENTHUSIASM. BEHIND ALL THE WORK LIES A PERISISTENT OPTIMISM IN TECHNOLOGY, PURE FAITH IN THE FUTURE, AND A SCORN POURED UPON THE REITERATION OF MODERNIST DOGMA-OR RATHER, THE REFUSAL OF POST-WAR PRACTICE TO INVEST THE MODERNIST PROJECT WITH NEW EMERGING REALITIES. THIS IS A NEW TERRAIN IN WHICH INFORMATION BECOMES ALMOST A SUBSTANCE, A NEW MAYERIAL WITH THE POWER TO RESHAPE SOCIAL ARRANGEMENTS, IN WHICH THE CITY BECOMES A CONTINUOUS BUILDING SITE IN VERY LITERAL SENSE, IN WHICH THINGS AND PROPLE VIBRATE AND OSCILLATE AROUND THE GLOBE IN AN ECSTATIC CONSUMPTION OF ENERGY, IN WHICH THE MODERNIST SEARCH FOR AUTHETIC IS AN ANACHRONISM, IN WHICH RESTLESSNESS IS THE CURRENT CULTURAL CONDITION. THIS IS THE LANDSCAPE INHABITED BY ARCHIGRAM.

-DAVID GREENE

EXCERPT FROM "CONCERNING ARCHIGRAM," EDITED BY DENNIS CROMPTON, ARCHIGRAM ARCHIVES, 1998





RON HERRON

A Londoner, who, at age of 15 went to the Brutton School of Building to learn carpentry, but discovered architecture

• First job, in a one-man architectural practice, was as assistant/typist/telephonist/tea maker · Studied architecture at evening school, firstly at Briston and later at the Polytechnic, Regent Street . In 1952 married Pat, his girlfriend from the age of sixteen . Son, Andrew, born in 1958 . After completing National Service (Ron is a 'veteran' of the Berlin aidift) joined London County Council Architects' Department in 1954 and met Warren Chalk and Dennis Crompton, and through a mutual friend, Peter Cook, David Greene and Mike Webb . In 1962 they together joined the Euston Project team with Robin Middleton, Brian Richards, Frank Linden and Alex Pike under Theo Crosby . The Archigram Group was born in this period and combined to produce Archigram magazine . Son, Simon, born in 1963 . Commenced teaching at the Architectural Association in 1966 and has done so, apart from a two-year gap, to the present (this needs to be updated) . Joined Warren Chalk in 1968 as Visiting Professor at University College of Los Angeles . Like Reyner Banham, lell in love with Los Angeles . Lived there for two years, and has managed a visit each year since * Returned in 1970 to form the Archigram office, with Peter Cook and Denis Crompton, on winning the Monte Carlo competition; after three years the project was shelved . After Archigram, joined Pentagram and became a partner from 1977-81 . Formed Herron Associates in 1982, joined by his sons, Andrew (1985) and Simon (1988) . Merged with Imagination Ltd, after completion of their Headquerters on Store Street, London, as Herron Associates at Imagination (bring up to date)

· A Leo an optimist, enjoys the company of his friends, quiet, an Arsenal fan, enjoys drawing to illustrate his ideas rather than writing about them, and believes that 'any sufficiently advanced' technology is magic'-

Ron Herron passed away in 1994